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ABSTRACT

This course in desktop publishing contains seven illustrated modules designed to meet the following objectives: (1) use a desktop publishing program to explore advanced topics in graphic design; (2) learn about typography and how to make design decisions on the use of typestyles; (3) learn basic principles in graphic communications and apply them to practical design problems; and (4) learn how to design and produce letterheads, posters, newsletters, books, and manuals using a computer. Appended are lists of special characters; keyboard maps of the locations of special characters and symbols; and LaserWriter typestyle samples. A glossary of major terms, indexed by page number, is also provided. (GL)

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exploring graphic design

A Short Course in Desktop Publishing

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About The Author

A high school teacher for twenty years, Milt Stanley has taught physics, mathematics and more recently, computer science. He holds a Masters degree in Computers in Education from the University of Oregon. Milt currently is the Computer Coordinator and Computer Science Chairperson at Singapore American School. His interest in printing and publishing stems from the days he worked as a "printer's devil" in his father's print shop.

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Exploring Graphic Design

MLG Stanley

• A Short Course in Desktop Publishing

For my father--a master printer

This manual was written as a part of the requirements
of a Master's Degree Project
in Computers in Education
at the University of Oregon.

This book was written, edited, and assembled using a *Macintosh ®Plus* computer. The manuscript was prepared from files created on *Microsoft ®Works*, *MacWrite®*, *MacDraw®* and *MacPaint®*. The final page assembly was accomplished using *PageMaker ®*, and page proofs printed on the *LaserWriter® Plus* printer. This manual mentions a number of computer hardware and software products by name. Where this is done, the names have been typeset in boldface or italics to identify them.

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1989 ISTE Publication

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Exploring Graphic Design

In this book you will...

- use a desktop publishing program to explore advanced topics in graphic design.
- learn about typography and how to make design decisions on the use of typestyles.
- learn basic principles in graphic communications and apply them to practical design problems.
- learn how to design and produce letterheads, posters, newsletters, books and manuals using a computer.

Graphic Design

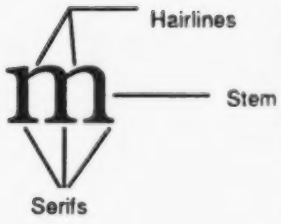
A Short Course in Typography

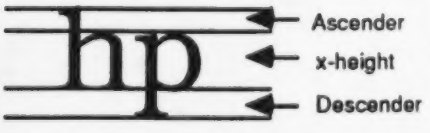
Printers call material that is ready to be photographed and printed *camera-ready copy*, or just *copy*. In the printing industry, copy consisting of words is called text, or *type*. The term *art* refers to copy consisting of pictures or drawings. (The terms *text* and *graphics* are sometimes used to make the same distinction.)

Body type is often distinguished from other text on a page. Body type refers to the type used for the main text, or body of the publication. Other text such as *display type* usually call attention to the body text, or provide extra information such as chapter titles and page numbers.

This section will deal with text, or type and describe some of the typestyles that are available for the laser printer. After learning some of the principles of type design, you will be able to make better choices of typestyles for a particular use, and properly arrange type for copy with optimum readablility.

Type Fundamentals:





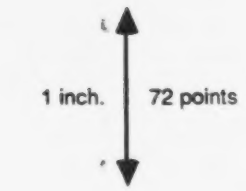
People who are familiar with type design and how to utilize type are called *typographers*. Before photographic or electronic typesetting methods became available, the letters (type) that made up words to be printed were cast in a lead alloy called printer's metal. This *foundry type* was stored in shallow cases, with each letter, character and space in its own compartment. To compose a line of type, the typesetter had to hand pick each letter from the case and place them in a tool called a compositor's stick. Many modern terms related to type date back to this time. For example, capital letters were often stored in the top part of the case, with small letters in compartments near the bottom. Hence the terms, *Upper Case* and *Lower Case* letters.

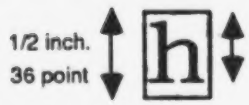
The typeface is often made up of varying line thicknesses. Thick strokes are called the *stem* of the letter, and thin strokes *hairlines*. Short cross lines at the end of unconnected lines of the letter are called *serifs*. Type faces without serifs are called *sans-serif* faces.

The part of the letter you see when printed on a page is called the *face*. The part of the letter you do not see is called the *counter*. The *shoulder* provides for some of the spacing between lines of type.

In lower case letters, the upper strokes are called *ascenders*, and lower strokes *descenders*. The body, or *x-height* makes up the greatest portion of a letter.

Vertical Measurement:





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The effects of leading on vertical line spacing.

Type Size, Line Spacing and the Point System

Type size is measured in *points*. There are 72 points in an inch. Type size cannot be measured from the top of an ascending letter to the bottom of a descending letter, because that does not count the shoulder. Therefore the face of any letter is not the full point size. For example, the face of a 36-pt. letter may measure only 30 points.

12345 This is 9 point Helvetica ABCDEFGHIJKLMNOPQR abcdefghijklmno
12345 This is 10 point Helvetica ABCDEFGHIJKLMN abcdefghijklm
12345 This is 12 point Helvetica ABCDEFGHabcdefghij
12345 This is 14 point Helvetica ABCDEFabcdef
12345 This is 18 point Helvetica ABab
12345 This is 24 point Helve

Notice that the spacing between the above lines increases as the point size increases. This effect is due to variation in shoulder size. For LaserWriter printer type, the shoulder size is a fixed element, part of the type design. Increasing the vertical spacing between lines is called *leading*, referring to the old practice of placing thin strips of lead between lines of set type to space them out. Leading can be done electronically on a few word-processors, usually in 1/2-point increments, but most often, vertical spacing is restricted to single, one and one-half, double, or triple spacing.

Horizontal Measurement:

LETTERSPACING

L E T T E R S P A C I N G

Lorem ipsum dolor sit amet, consectatur incidunt ut labore et dolore magna quis nostrud exercitation ullumcorpor consequat. Duis autem vel eumirure dolor in son consequat, vel illum dolore eu fugiat odio dignissum qui blandit praesent lupatum sint occaecat cupidat non provident, simil anim id est laborum et dolor fugai. Et liber a

Left justified type, ragged right margin.

Lorem ipsum dolor sit amet, consectatur incidunt ut labore et dolore magna quis nostrud exercitation ullumcorpor consequat. Duis autem vel eumirure dolor in son consequat, vel illum dolore eu fugiat odio dignissum qui blandit praesent lupatum sint occaecat cupidat non provident, simil anim id est laborum et

Full justified type. Note the extra spaces between words to fill to the right margin.

Carrots 59¢
Artichokes 67¢
Rutabagas 99¢
Mugwumps 87¢

Spacing over

Carrots 59¢
Artichokes 67¢
Rutabagas 99¢
Mugwumps 87¢

Using Tab Settings

Without Kerning

AVCO

AVCO

With Kerning

Letter Size, Letterspacing, and the Pica System

Character width is also an important consideration in type design. For example, in a given typeface, all the numbers are the same width, allowing tabbed columns of numerals to line up properly. However, the other letters are usually proportionally spaced, meaning that narrow letters take up less space than wide ones. For example, each column below contains six characters:

111111	iiiiii	eeeeee	EEEEEE	444444
222222	wwwwww	jjjjjj	JJJJJJ	555555
333333	mmmmmm	nnnnnn	NNNNNN	666666

Letterspacing is the amount of space between letters. Letterspacing may be adjusted to fill out a line, increase readability, or for visual effect.

Wordspacing is the amount of space between words. In most word processors, *justification* is accomplished by adding space between words. Type that is justified has flush margins on the right and left.

The *em space* is square, and the same as the type size. For example, an em space for 10-pt. type is 10 points wide, while an em space for 36-pt. type is 36 points wide. Paragraph indentation is usually one em space wide. The *en space* is half the width of an em space, as wide as a numeral, or the space bar character. These fixed spaces are used for tabular composition. Such control over horizontal spacing is available with typesetting machines and advanced desktop publishing programs.

Some word processors allow for letterspacing but most often such spacing is automatic. It is very important to use tab settings for column alignment. Since character widths can vary, spacing over to align columns will not work. Also, word-processed documents that are saved as text files will have all spaces stripped out, and only properly tabbed columns will line up.

Negative letterspacing involves the removal of space between letters: *kerning* refers to the removal of space between individual letters, and *white space reduction* refers to the removal of equal amounts of space between all letters.

The *pica* is used for linear measurements of type. There are six picas to an inch. Line lengths and the depth of a block of type are measured in picas. Some word-processors and desktop publishing programs allow ruler guide settings in inches, centimeters or picas. For most applications, use pica measure.

Graphic Design:

Type Classification

Now that you have learned some of the terms used to describe type, and have explored some of the features of a typeface, you are ready to look at the design classifications of type. You will also learn how to match the particular characteristics of a type face with an appropriate function in a printing job.

There are two methods for classifying type: according to its design characteristics, and to its function. As we shall see, the two methods are related.

Design Classifications:

Helvetica
Helvetica Italic
Helvetica Bold
Helvetica Bold Italic
Helvetica Condensed
Helvetica Condensed Italic
Helvetica Condensed Bold
Helvetica Condensed Bold Italic

Times Bold Outline

!@#$%^&*()_+1234567890-
={}[]:";'<>?|,./
ABCDEFGHIJKLMNOPQRSTUVWX
YZabcdefghijklmnopqrstuvwxyz
¡™£¢∞§¶•ª–≠œ∑´®†¥¨^øπ“‘Åßðƒ©˙∆˚¬
…æΩ≈ç√∫˜µ≤+«Ø6›fifl‡°·‚—±Œ„‰ÂÊÁÀÈØ∏”’ÀÍÎÌÓÔ♣ÒÚÆÛÙÇ◊ı˜¯¿»

The Times font: the complete character set available on the Macintosh computer.

The Gothic Group

The Roman Group

Typefaces are grouped into *families*. Just as members of a human family resemble each other and bear the same family name, typefaces are designed in a variety of styles, all with similar characteristics. Helvetica, Helvetica Italic, Helvetica Bold, Helvetica Bold Italic, and Helvetica Condensed all belong to the same family of type.

With the introduction of electronically generated text, other styles have been introduced that are not traditional family members, such as underlined, shadow and outlined styles. Some of the possible combinations seem to work well, while others are not very attractive and should be avoided.

A *font* of type is the complete character set available in the family in a given size and style, including upper case and lower case letters, numerals, punctuation marks and special symbols. (See Appendix B for keyboard locations of special characters available in some of the LaserWriter typestyles.) When type was hand set, a font also referred to the number of actual characters available: so many a's, a certain number of e's, and so on. This meaning has little value in the age of word processors, and the term "font" has been misused, causing some confusion. For example, names such as New York, Times, Avant Garde, and Helvetica found in the **Font** menu of **MacDraw** are actually family names.

The Gothic Group

The Gothic group is characterized by *uniform* strokes with no variations in thickness. They are also skeletal, meaning that no unessential strokes are used to form the letter. Sub-groups include sans-serif Gothic and square-serif Gothic. All Gothic styles are simple, strong and clean, making them suitable for a wide range of applications.

The Roman Group

Letters designed with variations in strokes, some thick and others thin, and distinct serifs form a group called Roman, reminiscent of a style common in ancient Rome. There are two sub-groups, Oldstyle and Modern. Oldstyle Roman is characterized by angular strokes with not much variation. Modern Roman uses great variation in strokes with thin, right-angle serifs.

Design Classifications:

The Script & Cursive Group

The Text Group

The Novelty Group

The Script and Cursive Group

These styles are reminiscent of the flowing, formal handwriting styles typical of a former era. Script letters join, while Cursive letters, more like hand printing, do not join.

The Text Group (Black Letter or old English)

This group of ornate type resembles the hand lettering of German monks. Highly stylized, these letters contain many decorative and unnecessary strokes.

The Novelty and Decorative Groups

The first four groups mimic the styles of character formation done by hand before moveable type was invented. Novelty and decorative type styles, on the other hand, have been designed to give a novel impression or create a special mood. These designs are seemingly without limit and new ones are added to the list each year.

Function Classifications:

This text is not very readable because it is too densely spaced and the lines seem to overlap.

This type is not very legible because of its design.

Typefaces are also classified according to their function, primarily on the basis of *legibility* and *readibility*. Readability is the ease of reading a page, while legibility refers to the speed at which a letter or word may be recognized. Readability is dependent on the way that text is arranged on a page: its size, the number of characters in a line, the amount of leading between lines and so on. Legibility is related to the design of the actual letters. In selecting a typeface for a particular function, both features must be taken into account. Type should be set to be read with little effort or eyestrain.

Book Faces

Palatino
Bookman
New Century Schoolbook

As the name suggests, book faces are designed especially for book publication. They are Old Style type, easy to read, restful to the eyes, undemanding and yet interesting. Upright posture is preferred over italic. Italic is suitable for highlighting small sections of text. The text you are currently reading is called Bookman, a typical book face.

Magazine and Newspaper Faces

Times

Modern Roman faces, designed for economy of space, are very popular in magazines and newspapers. The sharp contrasting serifs and strokes make this type face slightly more tiring for the reader, but the ability to put more information into a restricted space is the greater advantage. This section has been printed in Times, a favourite choice for the narrow columns of type used in newspapers and magazines.

Display

Display Faces

As the name suggests, these type faces are attention grabbers, used in headlines, advertising and signs.

LaserWriter Typestyles:

Now look at some of the common LaserWriter typefaces. Compare their characteristics and determine the main group to which each family belongs.

Helvetica
Helvetica Narrow
Avant Garde
Courier
Zapf Chancery
Bookman
New Century Schoolbook
Palatino
Times

(See Appendix C for a complete list of LaserWriter typestyles in each family.)

Bit-mapped fonts versus Laser fonts

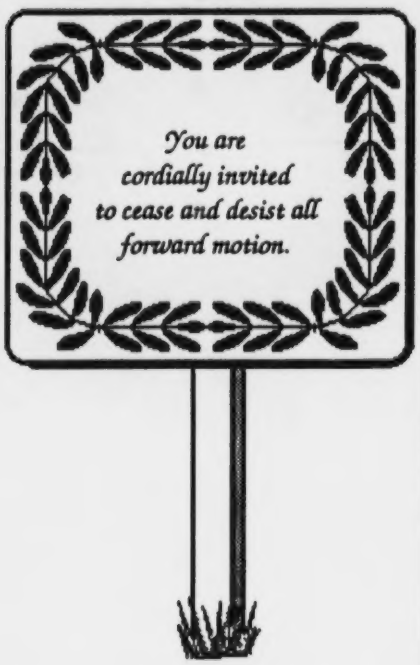
There are two kinds of type available on the Macintosh computer, bit-mapped fonts and LaserWriter fonts.

Bit-mapped fonts are designed to show up well on the Macintosh monitor, and to be printed on the ImageWriter II printer. They have a *resolution* of approximately 72 dots per inch. Some bit-mapped fonts print well on the LaserWriter, but most are disappointing and should be avoided for most applications using the LaserWriter.

LaserWriter fonts reside in the LaserWriter printer ROMs. The type that shows up on the monitor is called a *screen font.* The LaserWriter automatically substitutes its own fonts for the screen fonts during printing, resulting in type with a much finer resolution, 300 dots per inch. LaserWriter screen fonts do not look very good on an ImageWriter II printer. You should always use the appropriate font for the printer.

ImageWriter II fonts	**LaserWriter fonts**
Boston II	Avant Garde
Chicago	Bookman
Geneva	Courier
Monaco	Helvetica
New York	Helvetica Narrow
Venice	New Century Schoolbook
	Palatino
	Symbol
	Zapf Chancery

Selecting Type for a Specific Function:



A Stop Sign

THINK, THEN DO

Look! See! Buy!

We mean business. Honestly.

Fast Cars

You are cordially invited...

Bookman takes more space to say something....

Times takes less space so you can say more in the same amount of...

What is the best typeface for the job? It depends on the job to be accomplished. Is the message short or long? Formal or informal? Serious or carefree? The typestyle selected for a sign designed to convey an urgent, imperative command would not be the same used for a wedding invitation. Fancy, flowing script would be completely misplaced in the body text of a newspaper article. Although there are no hard and fast rules, an examination of examples of published material brings forth some general principles.

Main body text is almost always Old Style serif type. Sans-serif type is reserved for titles, headlines, captions, charts and graphs. Helvetica is sometimes used in main body text in business applications because of its brisk, no-nonsense appearance, but it is more difficult to read. Italics is also used in titles to attract attention, and within body text to highlight words. Boldface is similarly used to attract attention, or to make text more legible to beginning readers and people with impaired vision.

Most page designs do not use more than two type families on a page. The most common are Times for body text and Helvetica for titles. A boldface Times title also goes well with Times as body text. Avoid the temptation to use a wide variety of type faces even if within the same family, just because they are available.

The use of all capitals should be restricted to titles and major headings. Sometimes the use of caps and small caps is very effective for a short message.

Signs, posters and displays can use a variety of typestyles effectively, but stick to one or two typefaces here as well. Gothic styles such as Avant Garde and Helvetica are severe and commanding in large sizes. Times and Palatino are less formal but sincere, making them a favourite in advertising displays.
Specialized display type is often chosen for its suitability as well as its attention-getting ability. For example, an exaggerated italic design with streamers flowing out of the leading capitals may be suitable to advertise a sports car, as it suggests speed.

Script and Cursive type is reserved for formal announcements such as wedding invitations.

Space considerations influence the selection of type. Of the LaserWriter typestyles available, Bookman takes the most space, Times takes the least. Do not use condensed typestyles like Helvetica Condensed for body type as it is too difficult to read.

Leading between lines can increase legibility. Develop an eye for a proper balance between white space and printed areas. Space around titles helps draw attention to them. A larger title should have more white space around it.

A justified column of type (flush left and right) has no legibility advantage over ragged right. You decide which looks best. If your page composition software features automatic hyphenation, justified type is a good choice. If you must hyphenate by hand, ragged right is a better solution.

Selecting Type Size:

Careful studies of legibility reveal that 8- to 10-point type are best for body text. Going further, 10- or 11-point is best for publications to be read at home under incandescent light, 8- or 9-point more suitable in a brightly lit office environment, and 11- or 12-point type in dim or harsh lighting such as an industrial environment. Young or old readers require larger type, such as 14-point. High school textbooks are generally set in 10-point type.

Type size selection is related to line length. To ensure maximum readibility, line length should be one and a half to two times the lower case alphabet length, or between 39 and 52 characters.

The column to the right is about two lower case alphabets wide, or 52 characters.

abcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyz

Another guideline for the ideal line length used by typographers: two times the point size of type, measured in picas. In other words, if you are using a point size of 10, the ideal line length is 20 picas, or just over three inches. Actually, if the typestyle is legible, you can get away with a more flexible general rule: 50—70 characters per line.

If longer line lengths are necessary, extra leading between lines is used. The longer the line length, the greater the leading necessary. Typestyles with large x-height and short ascenders and descenders fill up more space and require more leading. Leading in word processors is automatic. PageMaker and similar page composition programs offer increased control over leading. For body type, two points of leading is typical. The phrase "10 over 12" refers to 10-point type set with two points of leading. "12 over 12" would mean 12-point type *set solid*. "12 over 11" means a *negative leading* of one point is used.

The type on this page is set 10 over 12 using the Bookman typestyle. Bookman is noted for its large x-height, requiring extra leading in the 10-pt size to improve readability.

Exploring Graphic Design

Layout and Design Principles

Many decisions must be made before a publication takes its final shape. To assist the designer in making those decisions, a sample layout, called a *rough* is usually created by hand in order to see how all the elements fit together. Even a page of text without illustrations must be carefully designed to have the desired visual impact. We have already discussed some of the design principles inherent in type selection.

In this section we will outline some of the basic design principles that influence the graphic communications designer in making decisions.

Questions for Graphic Designers:

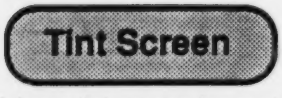
The purpose of all publications, whether a book, newsletter, poster, banner, or silk-screened T-shirt, is to *communicate* a message. Therefore the initial decisions in graphic communication design center on the function of the message to be communicated, and its audience.

- Who is the audience? Are they young? Old? All ages?
- What is their reading ability? Sex? Level of comprehension? Interests?
- What is the medium for the communication? Poster? Brochure? Pamphlet? Magazine? Business card?
- Under what conditions will the message be read? Bright light or dim? Must it be readable from a distance?
- What method of image reproduction will be used? What quantity will be produced? How will the publication be distributed?

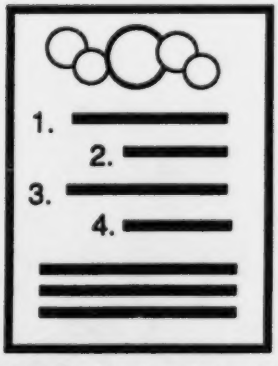
The answers to these and other questions influence design decisions.

Basic Design Principles:

Formal and informal balance.



Using a tint screen for contrast.



Numbers direct eye movement and control rhythm.

There are no strict rules in the process of design, only guidelines. *Balance*, *contrast*, *rhythm*, *proportion* and *unity* all work together to make a successful message presentation.

Balance—Formal and Informal

Formal balance centres all elements on the vertical centre of the page. Formal designs are common for business communications in banks, professional associations and institutions. Announcements of formal events such as weddings and ceremonies often employ formal balance.

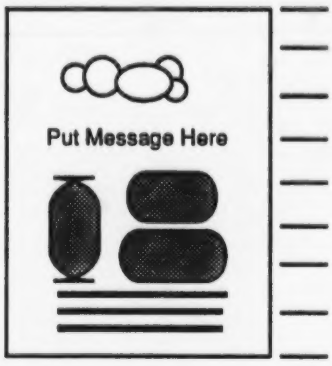
Informal balance allows elements to be off-centre, but other principles are employed to create a feeling of balance or equilibrium to the page.

Contrast

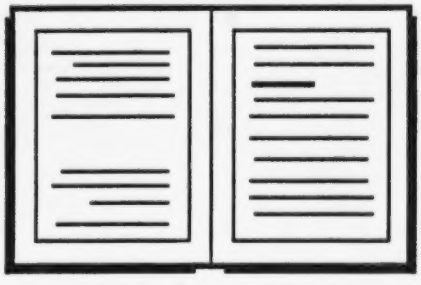
Portions of the message can be emphasized to draw attention to them. Some methods of emphasis have already been discussed, such as the use of italics, larger type, boldface type or underlining. Colour, screen tints, and reverse image lettering can also provide contrast. The overall layout, or placement of text and/or graphic elements can also enhance contrast.

Rhythm

In the context of graphic communications design, rhythm refers to eye movement. Elements can be designed and placed to direct the reader's eye to the desired location on the page, to the most important part of the message. The shape, size and positioning of graphic and text elements can direct the reader's eye vertically, horizontally, or at an angle.



The Line of Golden Proportion



Book Margins

Proportion

Certain page dimensions are pleasing to the eye and attract attention. A good proportion is the *regular oblong*, a sheet two parts wide and three parts long. An 8 1/2" by 11" page is an approximate regular oblong when positioned vertically.

Similarly, elements on a page are more attractive, alive and interesting when positioned to achieve good proportion. Attention can be drawn to an important part of the message by placing it on the *line of golden proportion*, a horizontal line approximately three-eighths down from the top of the page. Avoid designs that split pages into exact halves or quarters, as they are less attractive visually.

Margins determine the placement of white space on a page. When there is a lot of text in the message, proper margin proportions become critical. Larger type faces require larger margins. The best proportions for single page margins: left and right margins smallest, and equal; top margin slightly larger; and the bottom margin largest.

Books and magazines are bound so that two *facing pages* are shown together. All design principles apply to facing pages and they should be treated as a unit, not separately. The right margin of the left page, and the left margin of the right page form a centre margin for the facing pages, called the *gutter*. The gutter margins are usually designed slightly larger than the outside margins to allow for binding.

Unity

Unity is probably the most important factor in achieving a harmonious, attractive design. Unity is achieved by employing similar typefaces, compatible typestyles, and similarly shaped element areas. Stick to the same type family, and to similarly shaped graphic elements for a coherent, organized appearance. Now let us apply some of these design principles to actual applications.

Designing a Letterhead

A company's symbol is called a *logo*. The company logo is usually printed on all its stationery, including letterheads.

Business stationery such as letterheads, forms, and business cards must be designed to create the right impression of the company. In many companies, unity of design is achieved by using the same *logo*, or symbol, to represent the business (e.g., MacDonalds' arches), and using the same typestyle for the business name in all printed materials.

A letterhead usually contains a logo; the name of the company or business, an address; and often a telephone number. If the firm is a family business, or perhaps does consulting work, the name of the proprietor or owner may also be featured. Special services offered by the business may also be included. For example, a restaurant may wish to use its letterhead to advertise that seafood is a specialty.

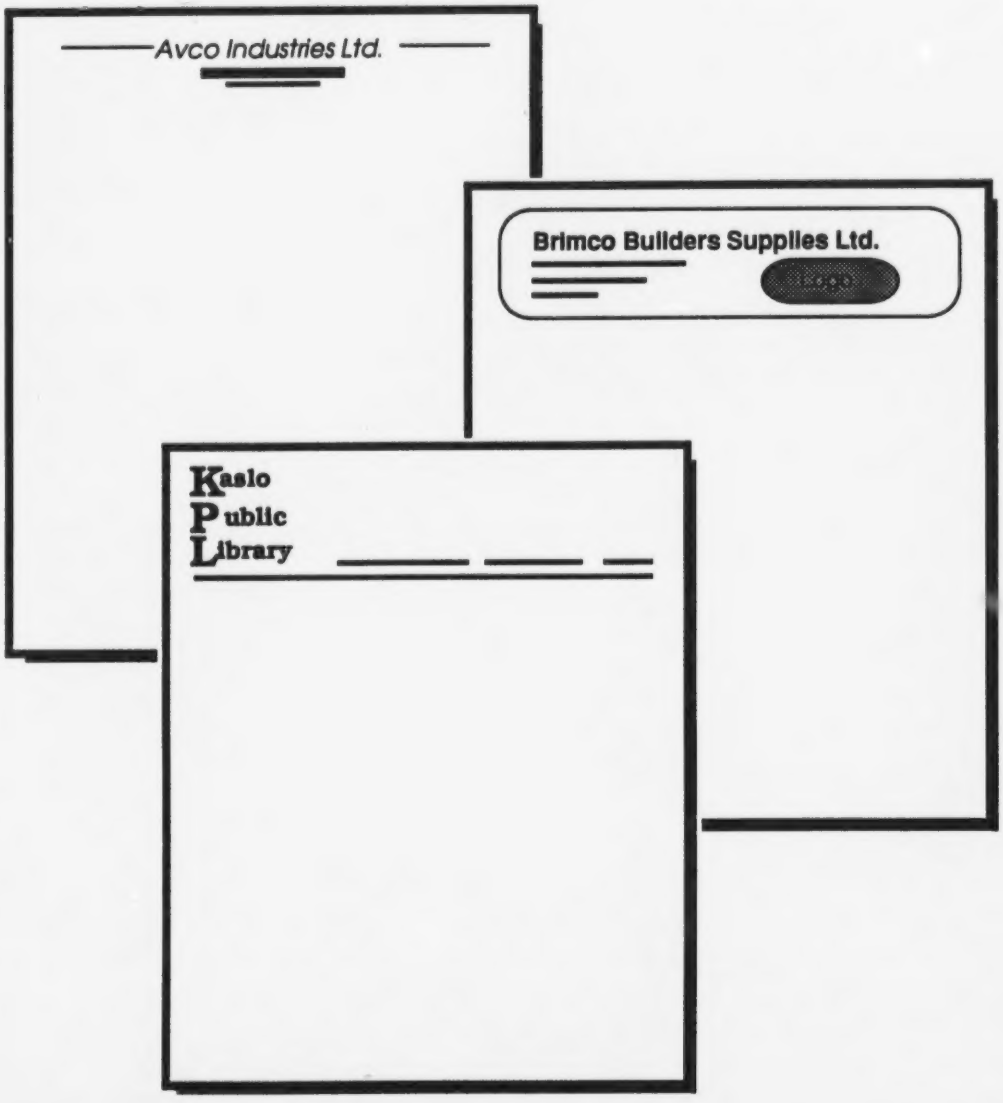
Business letterheads are usually conservative, unless the firm is itself in the business of artistic design (a photographer, for example). The display line is always the name of the company, and the logo is placed so that it ties all other elements together. Letterhead layouts tend to be flush left, centred, or flush right. The top border is usually at least 1/2" or more, and the letterhead itself not more than 2" deep. Sometimes special information such as locations of branch offices, or Telex addresses are placed on a single line of small type at the bottom of the page.

Personal letterhead designs show a wider variety of styles, tending to suit the personality of the individual.

Study the typical letterhead designs on the next page before trying to design your own.

The Kaslo Concert Society

Mark Fisher, President, 1986—7
Box 543, Kaslo, B.C.
V0G 1M0



Designing a Poster

A poster or sign is used to call attention to products, or an event such as a meeting or entertainment. They are printed on one side only, and designed to draw attention from a distance. Good poster design requires a creative application of all design principles. However, even when these principles are employed, a poster can still end up dull and boring. The designer's challenge is to attract viewers' attention away from all the other visual input they receive. The spark of imagination that makes a poster stand out above all others comes from you, the designer.

Design Tips for a Poster:

Although every design problem is unique, and the requirements of one poster will differ over another, there are some similarities to consider.

- Be very clear what it is you wish to communicate. Identify the main objective: Do you merely wish to inform, or do you also wish to persuade? This main objective must be clear at first glance, even if you have a lot to communicate. Then determine the best way to communicate that idea. The choice is between graphics and text. Once you make the decision, the chosen image becomes the focal point and all other text or graphic elements must be secondary to it.

- Be very sure that the image conveys the correct impression. Test it on other people to get their impressions. If the image you choose to convey the message is not clearly connected to the message, the impact of the poster will be greatly reduced.

- Rhythm is extremely important to poster design. After the initial attraction, the reader's eye must be drawn further into the detail of the message. The detailed part is usually text, but not always. The arrangement of type and the relationship of each part of the message must be clear and obvious.

- Is the poster noticeable? Would you look at it twice? If the answer is "yes", you have a good design.

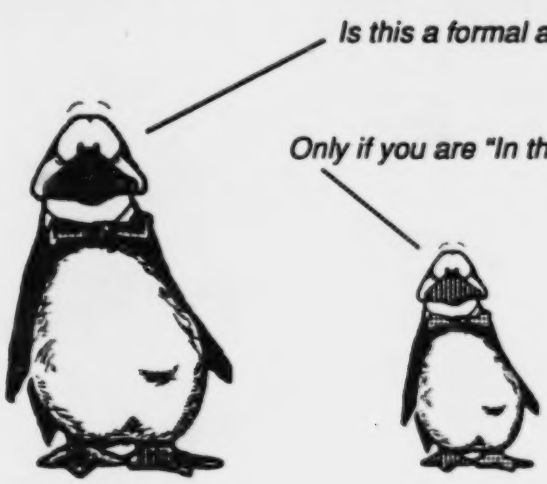
Very few posters can be created completely on a word processor or desktop publishing program, unless they are very simple, such as a sign showing prices at a concession stand. However, many of the elements, especially the text, can be created with programs like MacDraw and PageMaker. These elements can then be used to make a paste-up of the final poster.

The activities that follow will show you how to take advantage of the special features of these programs to help you make an effective poster.

The Kaslo School Band Presents...

The 4th Annual

Big Band Dinner & Dance



Friday, April 10th, 6 p.m.

Single $7.^{00} Family $22.^{00}

Kaslo School Gymnasium

Display Type

Stretched

SQUASHED

Stretched

SQUASHED

Poster Sizes

Designing a Newsletter

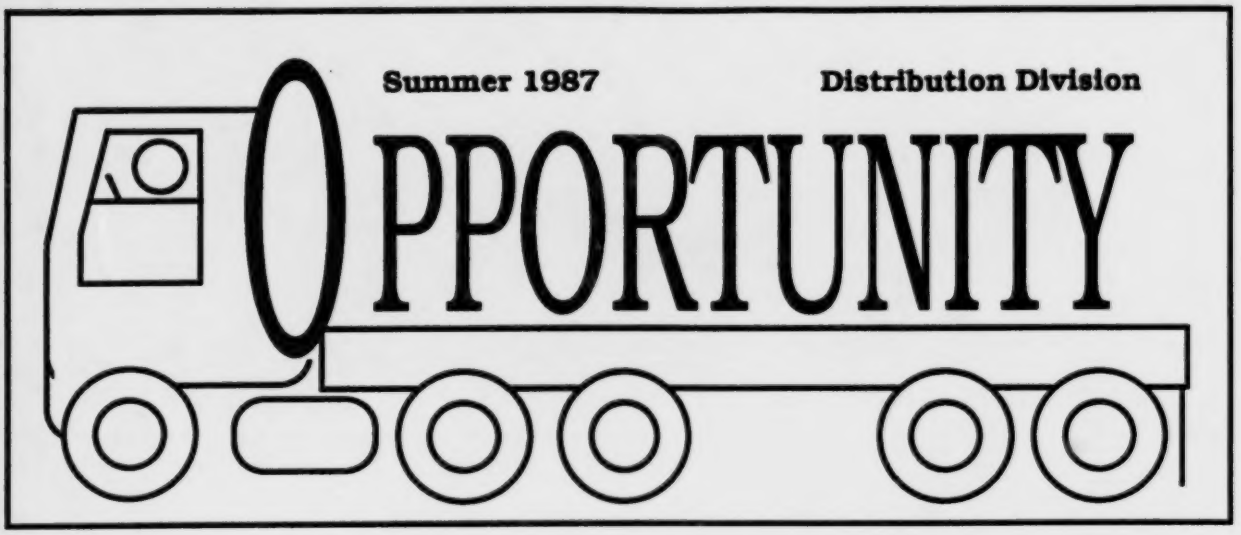
Most types of publications have a classic design, utilizing time-honoured principles. The newsletter is no exception. Although newsletters may look very different, a closer examination reveals that all of them are variations on a theme.

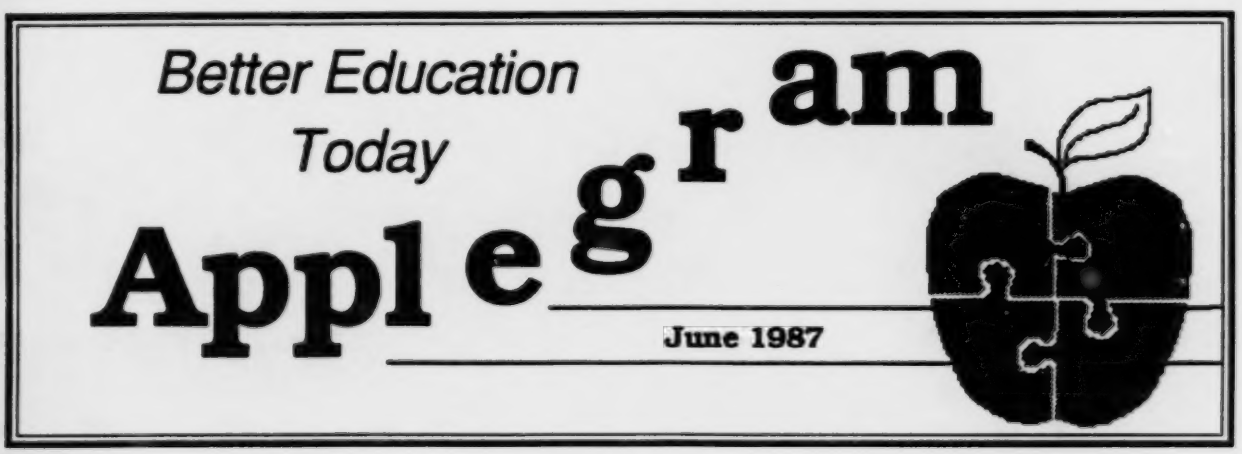
In this section you will explore the application of basic design principles to the standard four-page newsletter.

The Masthead:

The Masthead should be the dominant element on the first page of a newsletter.

The masthead reveals the purpose of the publication. Older publications use fairly straightforward names such as *The St. Mary's School Bulletin*, *The United Church Weekly*, or *The Real Estate Review*. More recent publications may use more upbeat names. A hospital may publish a bulletin called *Making Rounds*, a newsletter for doctors may be titled *Stethoscope*. Banks may choose a name like *Bank Notes* and an accounting firm, *General Ledger*. Whatever the chosen name, the masthead design should display the name prominently so that the title and the purpose of the publication is immediately evident. Although the "mast" may contain other information such as the date, frequency of publication, editor's name, address, and subscription information, it should be a clean, uncluttered, graphically pleasing design. Often publication and subscription information is placed on the second page, set small and enclosed in a box. Like a company logo, the masthead becomes identified with the publication, so its design should not be tampered with. Design changes should be made before the first issue is published. Special editions may employ slight variations on the standard design.





Three Sample Mastheads

Contents:

For Newsletters with more than four pages, a table of contents should be displayed on page one.

If the newsletter runs more than four pages, a table of contents is a must. Readers appreciate knowing at a glance what the publication contains, particularly if they are trying to find an article they remember reading in a past issue. The contents section is often titled *Inside This Issue*, or *Featuring This Month*.... It should be prominently featured on the first page and graphically set off from the rest by using boldface type or a border. Do not identify the lead article in the contents section; let the headlines speak for themselves. A four-page newsletter does not really need a contents section. Use one only if you have room.

Page Layout - The Constants:

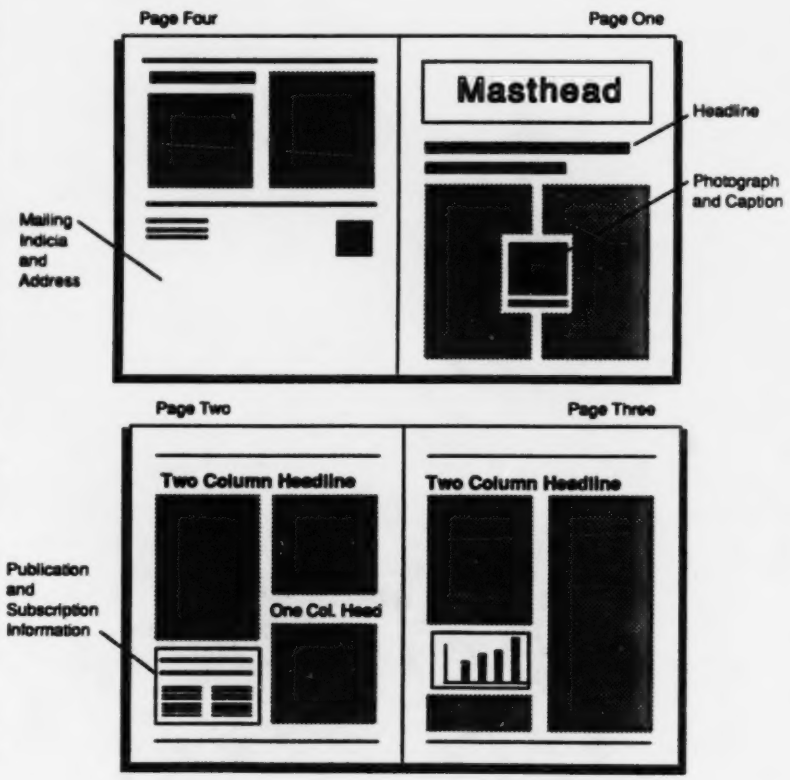
The newsletter is usually printed on 8 1/2" by 11" paper with 3/4" standard margins. The masthead runs across the top of page one and is no more than two inches deep. Body type is set in either 10- or 12 point Times Roman with headlines in Times or Helvetica. Standard layouts employ either a two-column or three-column format, with equal width columns, separated by a 1/4" alley. Starting with page two, each page should have a folio line (typically placed at the top of the page) stating the page number, publication date, and publication name.

Page by page, the standard elements for a four-page newsletter are:

Page One: Masthead, contents (optional if only four pages), headline, lead article and graphics.

Page Two and Three: Publication and subscription information. Secondary articles, their headlines and graphics. (These are facing pages and layout should be handled as a single unit.)

Page Four: Conclusion of secondary articles, or short article, and mailing information if the publication is to be folded and used as a self-mailer.



Page Layout - The Variables:

Fitting all the elements on a layout is always a problem. Text is set in a standard size, usually 10- or 12-point, and should not be adjusted to make an article fit a page, unless the type size for the whole publication is also changed. To allow some leeway for copy fitting, the sizes of the variable elements can be adjusted to fill the page and produce a balanced design. Several variable elements are: *graphic elements, photographs and captions,* and *sidebars.*

Graphic elements: Line art can be scaled from a postage stamp size to a half page to fill an appropriate space. Remember the basic design principles. A graphic on the first page should not overpower the masthead. Graphic elements on facing pages should complement each other, not compete.

Photos and captions: If the publication is to be printed commercially, space for photos can be boxed with a hairline border so the photo can be halftoned and stripped in later. The caption (text describing the photo) should be set in 9-point type and placed beside or below the photo location. Photographs, like line art, can be sized to fill an appropriate space, and should be considered a variable element.

Sidebars: A sidebar is a section of text that is set off from the main article by some graphic technique such as a border, larger margins, a screen tint, different type style or colour, or a combination of these. A sidebar may relate to the article beside which it is placed, or call attention to some other topic in the newsletter. If you find that you have a gaping hole in your page layout, consider creating a sidebar to fill it.

Nine Trips Planned for Breakout '87

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Spring Breakout— Outdoor Education Experiences

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Kaslo School Opens New Macintosh Lab.

Drama Club Prepares for Second Shakespearean Festival

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Headlines:

One of the most important tools available to the newsletter designer is the placement of headlines. The size and style of type, the amount of white space, the placement in relation to the article are all important considerations. Here are some tips on effective headlines:

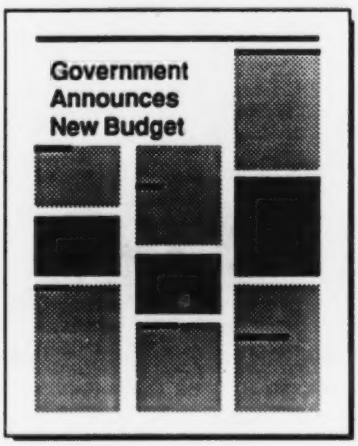
- Use typestyles that are complementary to the body text. As a general rule, stick to the same type family. Boldface type is authoratative. Italics provides emphasis in an elegant, refined manner. Bold Italic implies action. Avoid underlining headlines.
- Use upper and lower case as it is easier to read. You can get away with all caps if it is the only headline on the page, and no more than three or four words.
- Use type size to indicate relative importance of articles on a page. Readers are drawn first to articles with the larger headline.
- Use more than one column width for important headlines.
- Any headline should not run more than three lines deep.
- Larger headlines should not overpower the other elements on the page, particularly the masthead.
- Larger headlines need more white space than smaller ones. Do not be afraid of white space, thinking that the whole page must be filled. (Avoid creating white "holes" in the middle of a page, however.) Blocks of white space can very effectively balance other elements in the page design. There are no easy rules to aid you. A proper sense of balance is a matter of practice. Hold the layout at arms length. Do not read the text, but view it as another element like a graphic or photograph.
  If the headline seems lost in a sea of white, it is probably too small. If the headline competes with other elements on the page, it is probably too big, or too crowded.
- Attach the headline to its article by leaving less space below the headline than above it. Use this rule for subheadings within an article as well. The subhead should look like it belongs to the text below it.
- Headlines can be set flush left, centered or flush right, depending on the placement of other elements on the page. When in doubt, set all headlines flush left, ragged right. The reader expects to pick up something when his or her eye tracks back to the flush left position.

This headline is dominated by the masthead, and is difficult to find.

This headline buries the masthead.

Masthead and headline are balanced.

A Bold Italic headline gives a sense of action, especially when set in a sans-serif typestyle.



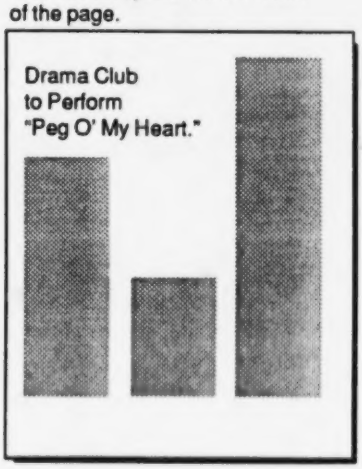
Boldface headlines suggest authority.

Italics suggest elegance and style.

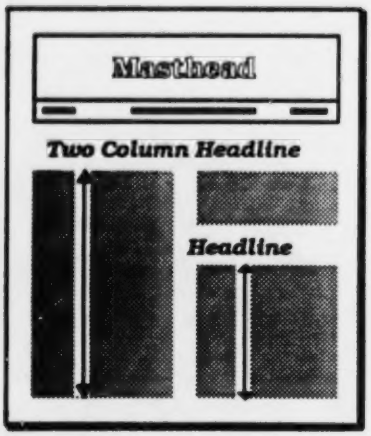
An all-caps headline is appropriate for short titles.

Large headlines require more white space for a balanced layout.

Avoid white space in the middle of the page.



Copyfitting Calculations:

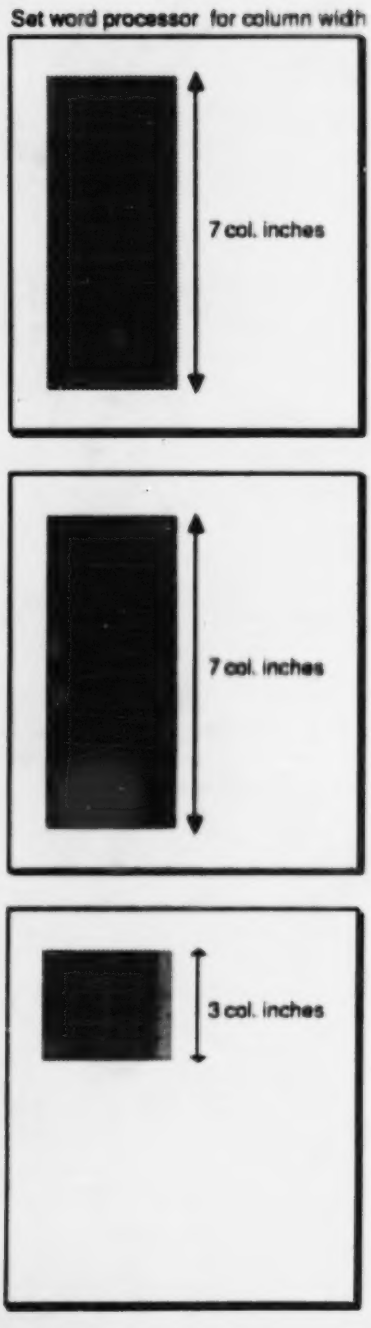


Copy is measured in column inches, regardless of the column width.

One of the most difficult jobs in creating a publication like a newsletter is determining how much publication space your copy requires, or determining in advance how much you have to write to fill a certain space. There are many formulas used for solving the problem. All of them are tedious. Fortunately, word processors make this chore much easier.

Let us say that you have a word processed article on disk for your newsletter and you wish to determine how much space it will take. We will measure the space in column inches. This refers to the vertical space the copy will require in the final publication. Of course, this depends on the column width of your publication, but that problem will take care of itself.

With the article file loaded in your word processor, first ensure that the article is in its final form for placement in a desktop publishing program. The main headline should be stripped out so that it can be placed separately. The first line should start at the top of the page. All subheads should be set with the appropriate vertical spacing. The type should be set exactly as it will appear in the final publication, with the style and size already selected. For example, the lead paragraph may be in 12-point italic, the remaining body text in 10-point plain, the subheads in 12-point bold, single blank space between paragraphs, and so on.



Using a word processor to estimate column lengths.

Second, select all the text and change the ruler width to match the column width in the publication. After the text adjusts itself to the new width, scroll down to the end of the file and count the number of pages. Estimate the number of inches on the final page. If estimating vertical height is too difficult, print only the final page and measure it with a ruler in inches.

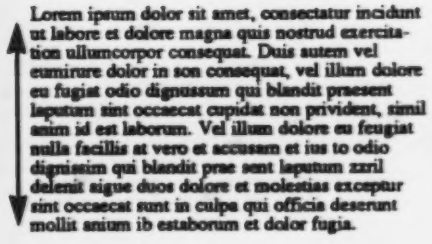
Allowing for the top and bottom margins, multiply the column length by the number of full pages. Finally, add the length of the last page to get the total length of the article in column inches.

For example, if the top and bottom margins of your word processor are set at 3/4", the number of full pages is two, with an estimate of three column inches on the last page, the length of the article is found by these calculations:

Column length per page :
(8 1/2" - 1 1/2") = 7 col. inches.
Multiplied by the *Number of full pages* :
7 x 2 = 14
Add *Estimated last page length* in col. in.:
14 + 3
Total length of article:
17 col. inches.

You do not need to save the file in the narrow column format for placement in a desktop publishing program. The procedure is only necessary to quickly determine an estimate of the article's length in column inches. The method allows for quick calculation and flexibility in column widths, as ruler widths can be easily changed in a word processor.

Copyfitting with Leading: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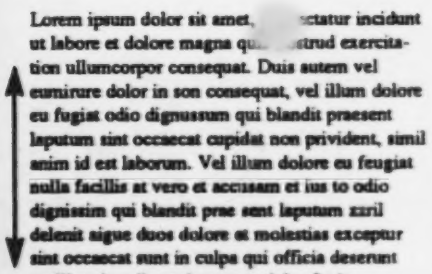
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Changing the leading alters the column length. The top paragraph is set "eight over eight". The same paragraph at the bottom is set "eight over ten". If leading is to be used, copyfitting calculations must be adjusted.

Pagemaker allows control of vertical line spacing, or leading. This is done as text is being placed from a word-processed document. If you are changing the leading as you place an article in the publication, your copyfitting estimates will be affected. To compensate, we use a similar method, but a different formula. If the leading used is "10 over 12", for example, an extra two points of vertical spacing will be added to each line. To determine the effect of this change, we must know the number of lines that your word processor normally prints on each page for the type size used and the standard top and bottom margins. This number can easily be found just by counting the number of lines in a typical page of printed text, and should be determined for each type size you normally use. The formula is more tedious to use, but it works well. It can also be very useful in planning the layout of your newsletter.

First calculate the length of the article in column inches as described earlier, as though it was set solid, with no leading.

Then follow these steps to calculate an adjustment for the increased leading:

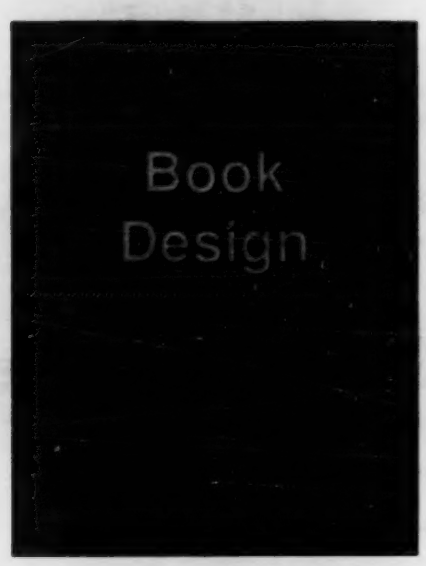
1. Multiply the *Number of lines per page* by the *Number of full pages.*
2. Add the *Number of lines on the last page.*
3. Multiply the sum by the *Number of points of leading.*
4. Divide by 72 (there are 72 points per inch.)

Finally, add the leading adjustment to the previous figure for the total article length in column inches.

Let us use the previous example of two pages of 10 point text in the proper column width, top and bottom word processor page margins of 3/4", and three inches of text on the final page. We further find that there are 52 lines on a full page, and 21 lines on the last page.

Number of lines per page :
52
Multiplied by the *Number of full pages* :
52 x 2
Number of lines on full pages:
104
Add the *Number of lines on the last page* :
104 + 21
Total number of lines:
125
Multiplied by the *No. of points of leading* :
2 x 125
Total number of points:
250
Divided by 72 points per inch:
250 ÷ 72
Total number of inches of leading:
3.5 col. in.
Add column inches when set solid:
17
Total column inches for article with leading:
20.5 col. in.

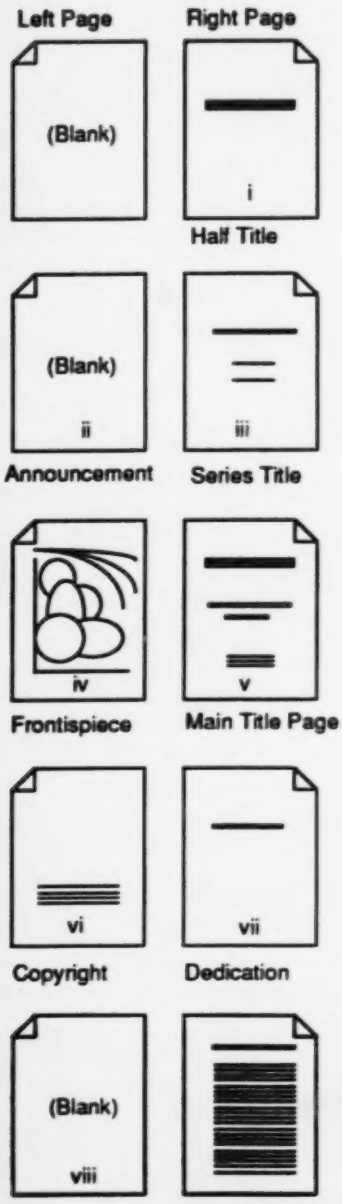
Another handy piece of information for copyfitting is the approximate number of words in a column inch for type set in a certain size and style. If the body type of most of your articles is 10 point, for example, you can determine this number easily with a word processor. Simply set a typical paragraph or two in 10 point type in the standard column width for your newsletter until you reach a length of five column inches. Count the total number of words and divide by five to get an approximate number of words per column inch. Use this figure to determine the number of words you need to fill a space in the newsletter. With this information, you can advise your writers of the approximate word length you would like for an article topic, and know in advance that you will have room for it.



Book page layout design concentrates on the physical characteristics of size, margin proportions, type of binding and organization of typography. As with all publications, the goal of optimum legibility is paramount.

In this section you will learn some of the basic design principles for the layout and organization of books and technical manuals.

Book Layout:

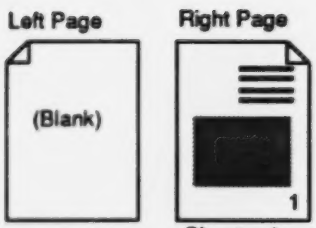


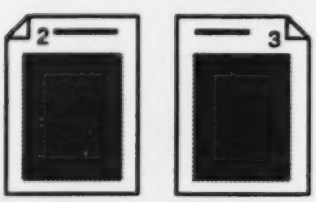
Book pages are restricted by standard sizes. Non-standard book sizes are specialty items, expensive to manufacture. An example of a non-standard book format is the "coffee-table" book, such as art books and collections of photographic works.

Some standard book sizes are: 9" x 12", 6" x 9", 5-1/2" x 8-1/2", and 8-1/2" x 11". Book margins vary, but tend to have larger margins at the bottom, smaller equal margins on the sides, and the smallest margin at the top. A rule of thumb for margins is the *2 to 3 rule*, meaning that a page size of 9" x 12" would have a *live area* of 6" x 9".

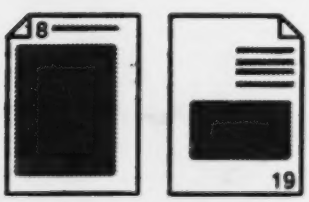
The three main sections of a book are the *title* section, *text* section and *reference* sections.

Title section pages, if they are numbered at all, use Roman numerals with lower case letters: *i, ii, iii, iv*, etc. The title section may vary, and may contain some or all of: a half title page, a frontispiece, a main title page, a copyright page, dedication page, table of illustrations, table of contents, foreword, preface, acknowledgements and introduction. They usually occur in the order given here.





Facing Pages with Running Heads

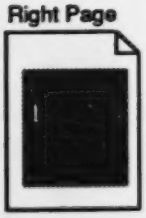


End of Chapter 1, beginning of Chapter 2

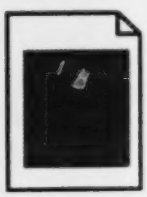
A half title page contains the bare title of the book. A frontispiece is a feature illustration or photograph, sometimes in colour. The main title page contains the title, subtitles, if any, the author's name, and sometimes the name of the publishing house and date. The copyright page contains pertinent information on copyright, the publisher's name and address, and often library filing information. A dedication page is common, where the author dedicates the book to an individual, or group. The tables contain page numbers of illustrations and chapters. The foreward and preface usually contains information pertinent to the book's conception, development, and production and may be written by someone other than the author of the book. The author sometimes acknowledges individuals who assisted in the book's writing and production, and may choose to introduce the main ideas contained in the book in a separate section.

There are restrictions on which pages the various title sections may appear. The frontispiece, if it appears at all, should be on the left-hand page facing the main title page. The copyright page must also be on a left-hand page, facing the dedication page (if any). All other title section pages are on the right. The foreward, preface, acknowledgements and introduction may run more than one page, but each should start on a right-hand page.

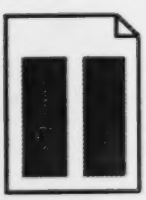
Right Page



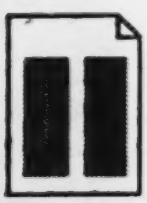
Appendix



Bibliography



Notes



Glossary
Vocabulary
Index

The main text section starts with page number one. Right-hand pages are always odd numbered pages, left-hand pages are even. Chapters should always start on right-hand pages. If a previous chapter ends on a right-hand page, the next left-hand page is blank so this rule will always apply. A folio line is usually displayed at the top (or bottom) of each page. Left-hand folio lines contain the page number and the book title. Right-hand folio lines contain the chapter title and page number. In technical manuals, the left-hand folio may contain the chapter number and chapter title, the right-hand folio displays the current topic heading. Folio lines always start on the even-numbered page following the chapter title page. Page numbers on chapter title pages are usually placed at the bottom, even if the folio appears at the top.

The reference section at the end of the book may include an appendix, notes on the chapters, a glossary of terms, a bibliography and an index. All reference section pages should only be printed on the right side.

Appendices

Contents

Appendix A:
Special Characters and Symbols

Appendix B:
Keyboard Locations—Special Characters

Appendix C:
LaserWriter Typestyles

Appendix A

Special Characters

Special Characters and Symbols

Many characters and symbols have a special use in publications. This section indicates some of these characters and explains their usage. See **Appendix B: Keyboard Locations** to determine the keyboard locations for the special characters.

Punctuation

Character	Remarks / • Usage
"	*Opening double-quote* (option- [ ) • use instead of inch marks (")
"	*Closing double-quote* (option-shift- [ ) • use instead of inch marks (")
'	*Opening single-quote* (option-]) • use instead of tick mark (')
'	*Closing single-quote, or apostrophe* (option-shift-]) • use instead of tick mark ('). • e.g. "You don't say!" *not* "You don't say!"
-	*Minus sign* • use in mathematical statements. e.g. 10 - 5 = 5
–	*En Dash* (option -) • longer than minus sign, use as a hyphen, i.e. money-maker, not money-maker
—	*Em Dash* (option-shift -) • longer than hyphen or En dash, use to separate statements. Use instead of two hyphens, with no spaces, like this—not like this -- or this--.
...	*Ellipses* (option- ;) • use to indicate an unspoken phrase or uncertainty. e.g. "I don't know...do ' you?" Use without spaces. Use in stead of three periods. If used at the end of a sentence, should add a period e.g. "I really don't know...."

Special Characters

Character	Remarks / • Usage
•	*Bullet* (option– 8) • use to mark hanging paragraphs, to set text apart.
°	*Degree symbol* (option–shift– 8) • use to indicate temperature. e.g. "It is 22° Celsius today."
©	*Copyright* (option– g)
™	*Trademark* (option– 2)
®	*Registered trademark* (option– r)
¢	*Cents* (option– 4)

Accents

To create foreign language accented characters, type option–accent, then type the letter over which you wish the accent to appear.

`	*Accent grave* (option– `) • e.g. à, as in French, déjà vue.
´	*Accent aigu* (option– e) • e.g. é, as in French, déjeunér.
¨	*Accent umlaut* (option– u) • e.g. ä, as in German, März.
^	*Accent circumflex* (option– i) • e.g. â, as in French, âge.
~	*Accent tilde* (option– n) • e.g. ñ, as in Spanish, señorita.
ç	*Accent cedilla* (option– c) • does not require double keystroke. e.g. soft *c*, as in façade.

Ligatures

A ligature is a special character made up of two or more characters joined together. Use where appropriate.

æ (option–') e.g. æsthetic, *not* aesthetic, or esthetic.

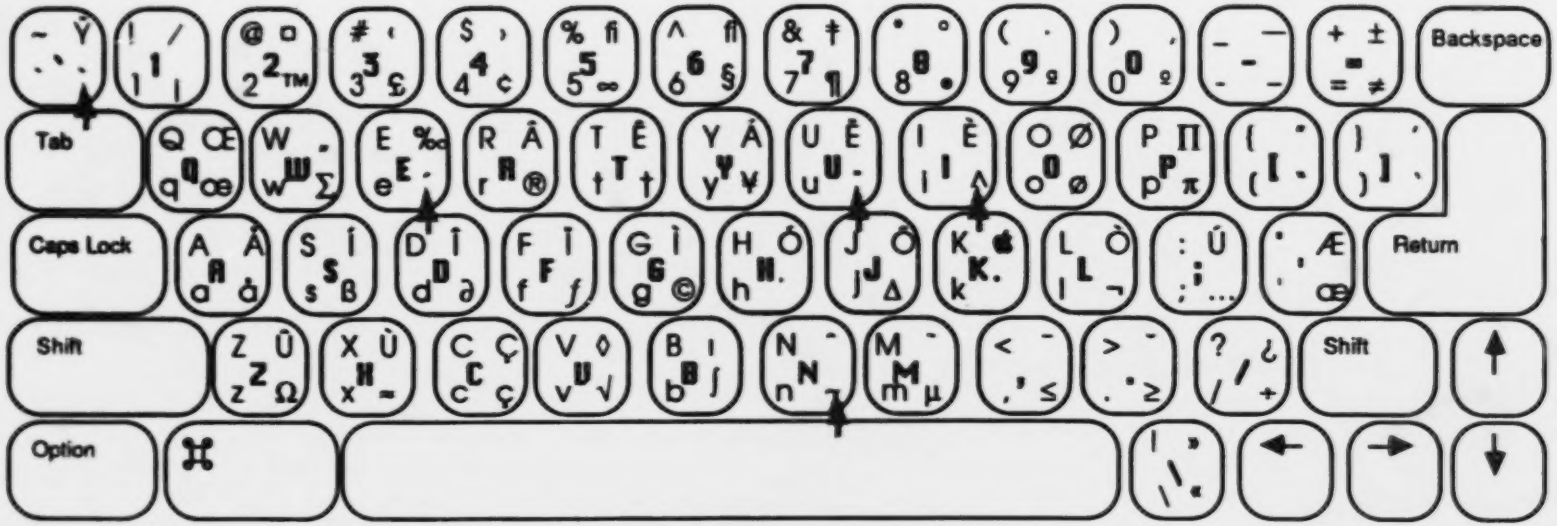
œ (option–q) e.g. Phœnecian, *not* Phoenecian.

Appendix B

Keyboard Locations

The following pages contain keyboard maps of the locations of special characters and symbols for some of the LaserWriter typestyles. Note that several of the typestyles are dot matrix fonts. Refer to **Appendix A: Special Characters** for examples of the usage of some of these characters.

Avant Garde Key Map

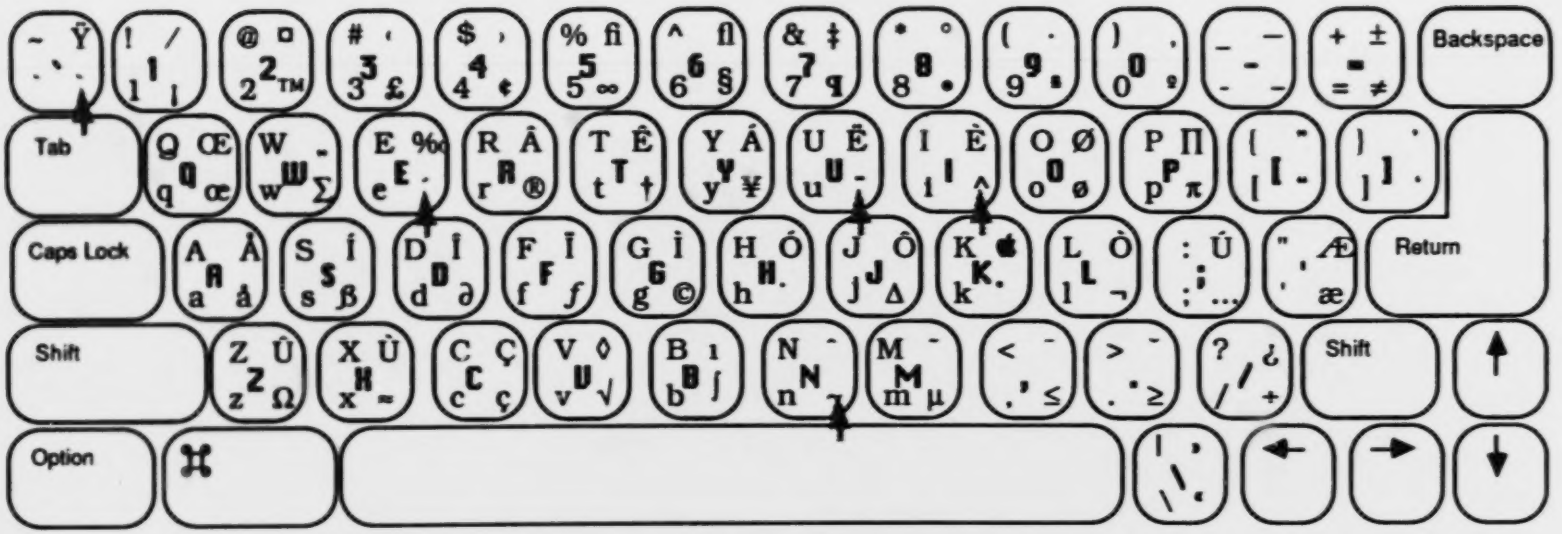


Overstrike character, used for creating accents such as å. (first type option-u, then the letter a.) Not all fonts offer accents.

Keymap Layout

Shift	Shift Option
	Option

Bookman Key Map

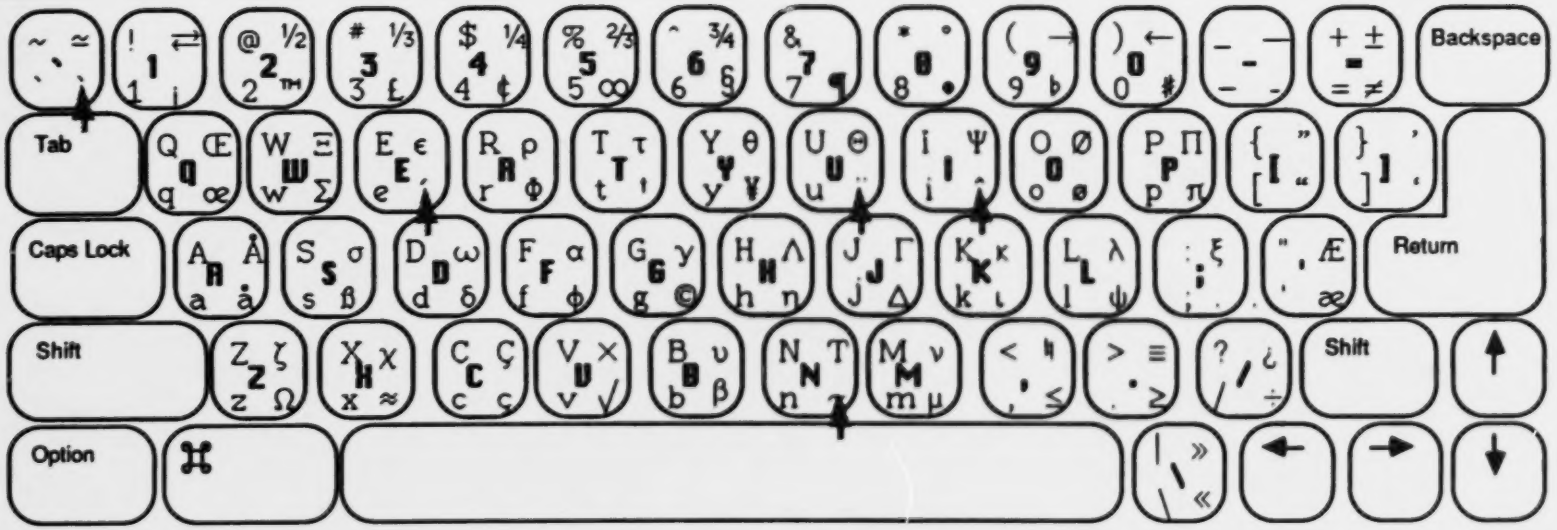


Keymap Layout

Shift	Shift Option
	Option

▲ Overstrike character, used for creating accents such as â. (first type option-u, then the letter a.) Not all fonts offer accents.

Boston II Key Map

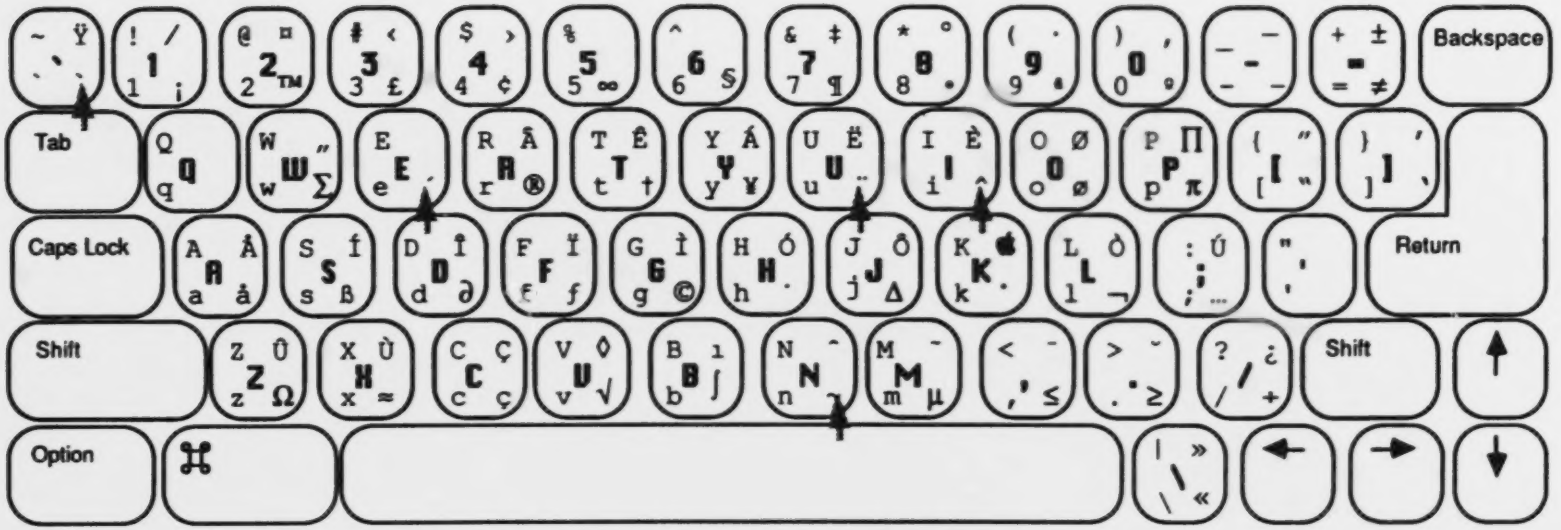


Overstrike character, used for creating accents such as ä. (first type option-u, then the letter a.) Not all fonts offer accents.

Keymap Layout

Shift	Shift Option
	Option

Courier Key Map

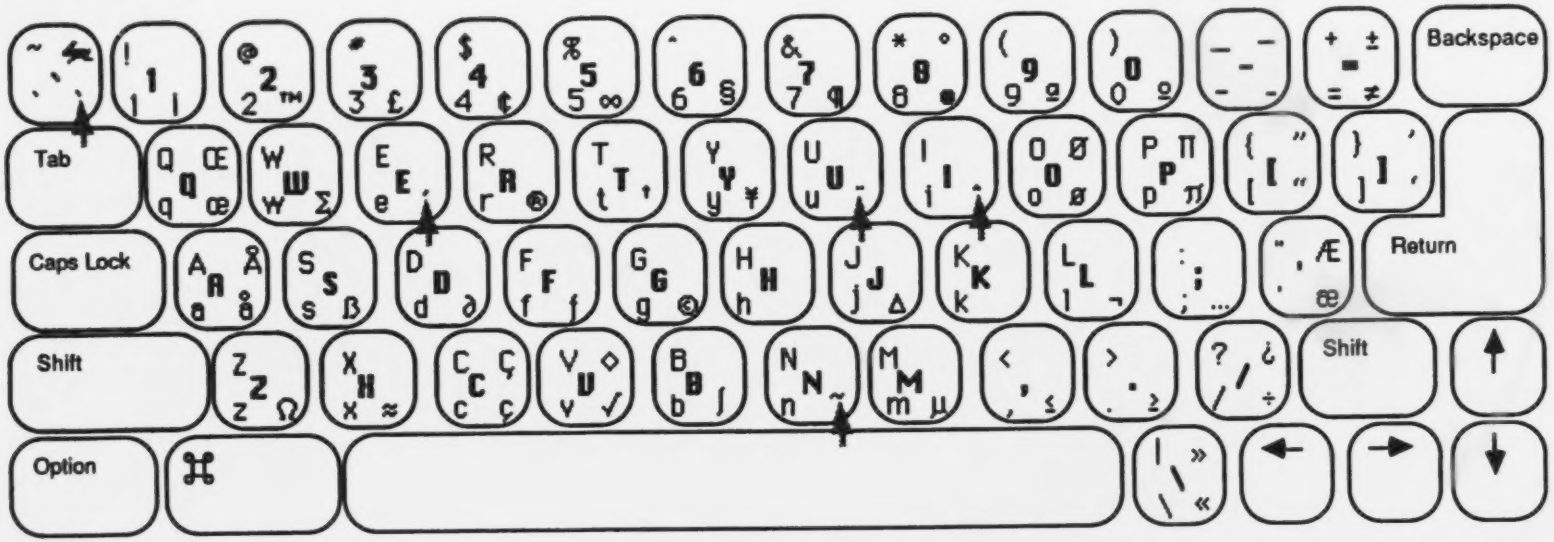


Keymap Layout

Shift	Shift Option
	Option

▲ Overstrike character, used for creating accents such as ä. (first type option-u, then the letter a.) Not all fonts offer accents.

Geneva Key Map

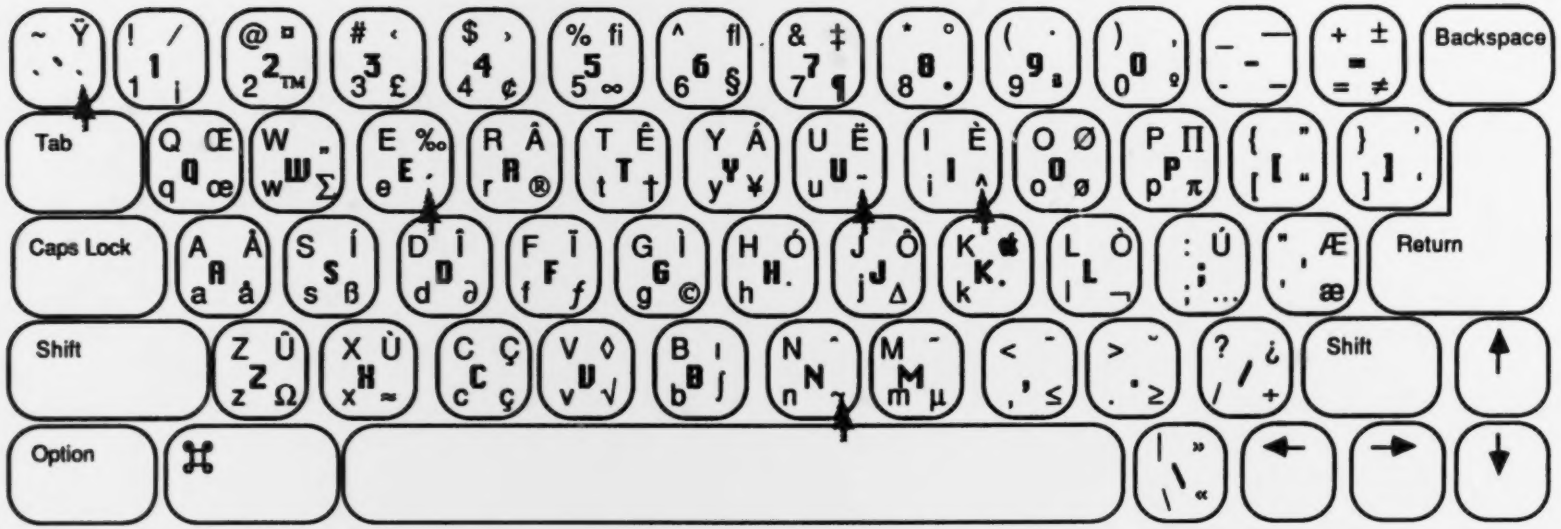


▲ Overstrike character, used for creating accents such as ä. (first type option-u, then the letter a.) Not all fonts offer accents.

Keymap Layout

Shift	Shift Option
	Option

Helvetica Key Map



Keymap Layout

Shift	Shift Option
	Option

Overstrike character, used for creating accents such as ă. (first type option-u, then the letter a.) Not all fonts offer accents.

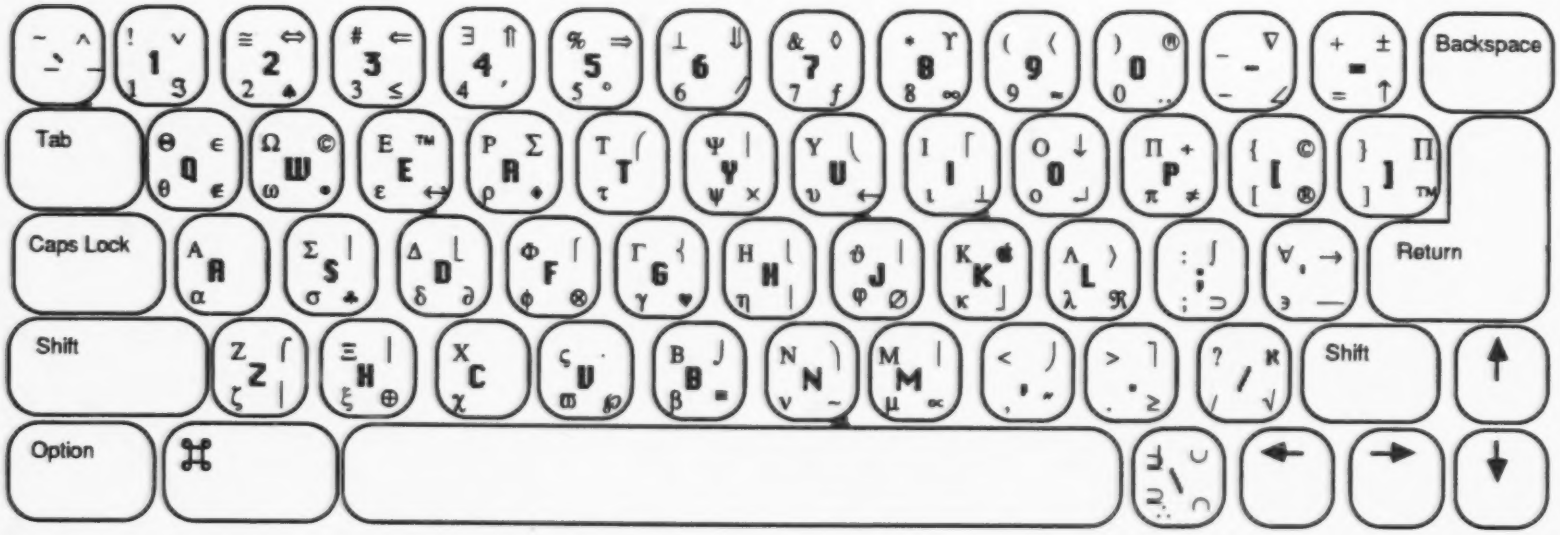
Times Key Map

Keymap Layout

Shift	Shift Option
	Option

Overstrike character, used for creating accents such as â. (first type option-u, then the letter a.) Not all fonts offer accents.

Symbol Key Map



Keymap Layout

Shift	Shift Option
	Option

Zapf Dingbats Key Map

Keymap Layout

Shift	Shift Option
	Option

Appendix C

LaserWriter Typestyles

The LaserWriter printer has a variety of typestyles stored in its permanent memory. When you select a typestyle in an application such as a word processor, a screen image of the typestyle that closely (but not exactly) resembles the laserwriter font will appear on the screen. However, the LaserWriter document, when printed, will appear much better than is possible on the Macintosh screen. The following pages contain samples of the LaserWriter typestyles in 18-point, showing the styles available for each typeface.

Avant Garde

Regular:

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Regular Italic:

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Bold:

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Bold Italic:

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Outline:

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Bold Outline:

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVW

Shadow:

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Bold Shadow:

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVW

Bookman

Regular:

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXY

Regular Italic:

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXY

Bold:

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVW

Bold Italic:

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVW

Outline:

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVW

Bold Outline:

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUV

Shadow:

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVW

Courier

Regular:

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Regular Italic:

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Bold:

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Bold Italic:

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Outline:

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Bold Outline:

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Shadow:

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Bold Shadow:

abcdefghijklmnopqrstuvwx
ABCDEFGHIJKLMNOPQRSTUVWX

Helvetica

Regular:

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Regular Italic:

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Bold:

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXY

Bold Italic:

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXY

Outline:

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXY

Bold Outline:

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUV

Shadow:

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXY

Helvetica Narrow

Regular:

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Regular Italic:

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Bold:

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Bold Italic:

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Outline:

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Bold Outline:

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Shadow:

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

New Century Schoolbook

Regular:

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXZ

Regular Italic:

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXZ

Bold:

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVW

Bold Italic:

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVW

Outline:

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVW

Bold Outline:

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUV

Shadow:

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVW

Bold Shadow:

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUV

Palatino

Regular:

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXY

Regular Italic:

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXY

Bold:

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVW

Bold Italic:

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVW

Outline:

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVW

Bold Outline:

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUV

Shadow:

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVW

Bold Shadow:

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUV

Symbol

Regular:

αβχδεφγηιφκλμνοπθρστυϖωξψζ
ΑΒΧΔΕΦΓΗΙϑΚΛΜΝΟΠΘΡΣΤΥςΩΞΨΖ

Regular Italic:

αβχδεφγηιφκλμνοπθρστυϖωξψζ
ΑΒΧΔΕΦΓΗΙϑΚΛΜΝΟΠΘΡΣΤΥςΩΞΨΖ

Bold:

αβχδεφγηιφκλμνοπθρστυϖωξψζ
ΑΒΧΔΕΦΓΗΙϑΚΛΜΝΟΠΘΡΣΤΥςΩΞΨΖ

Bold Italic:

αβχδεφγηιφκλμνοπθρστυϖωξψζ
ΑΒΧΔΕΦΓΗΙϑΚΛΜΝΟΠΘΡΣΤΥςΩΞΨΖ

Times

Regular:

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Regular Italic:

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Bold:

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Bold Italic:

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Outline:

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Bold Outline:

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUV

Shadow:

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Zapf Chancery

Regular:

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Outline:

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Shadow:

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Zapf Dingbats

Regular:

Regular Italic:

A

Alley The white space between columns of type on a printed page. *27.*

Art Any copy that is not text, or type. *1,2*

B

Balance In graphic design, the placement of elements on a page so that each complements, or physically balances the other. White space is considered a design element. *15.*

Bit-mapped fonts Type faces that are made up of a matrix of individual dots.

Black Letter Another name for the Old English type style. *7.*

Bleed An extra amount of printed image that extends to the edge of the page.

Block See Text Block

Body type A type used for the main part or text of a printed piece, as distinguished from the heading. *1.*

Bold-face type Type that is heavier than the text type with which it is used.

Book faces Type faces used for body type in books. *8.*

C

Camera ready Copy that is ready for the photographic production of printing plates for a press.

Caps and small caps Two sizes of capital letters made in one size of type, commonly used in most Roman type faces.

Centered Type set so that each line is centered on the center line of the page.

Computerized composition An all-inclusive term to describe the use of computers in typesetting, including hyphenation and justification, and page layout and composition.

Condensed type Refers to a typestyle that has narrower letters than the regular style. eg. Helvetica Condensed.

Contrast In graphic design, the development of variety in visual appearance by altering emphasis in the elements. *15.*

Copy Any furnished material (typewritten manuscript, pictures, artwork, photographs, etc.) to be used in the printing of a publication. *1.*

Copyfitting Determining the amount of space that elements, particularly body text, will take up on a page. *32.*

Copyright The exclusive right to reproduce, publish and sell a publication.

Counter In foundry type, the depressed area that is enclosed by the lines of the typeface. Can also refer to the space enclosed by the lines of the face of a letter. *2.*

Crop To eliminate portions of copy for copyfitting, usually on photographs or line art.

Cursive A group of type designs resembling handwriting, but whose letters do not join. *7.*

D

Descenders In lower case letters, the strokes that extend below the baseline. Letters like q, p, and y have descenders. *2.*

Design element Anything in a layout that will become part of a printed page—including all text and graphics.

Display type In composition, type set larger than the text, used to attract attention. *1, 8.*

E

Em space A unit of measurement exactly as wide and high as the point size of the type being set, so called because of the earlier practice of casting the letter "M" on a square body. *4.*

En space One-half the width of an em space. *4.*

Expanded type Type whose width is greater than normal.

F

Face The part of a letter that prints on a page, as distinguished from the parts of the letter not seen, such as the counter and shoulder. *2.*

Facing pages Refers to the two pages of an open book, or magazine. The layout of facing pages is designed as a unit. *16.*

Family, of type See Type families

Flush cover A book cover that is trimmed to the same size as the inside text pages.

Flush left Type set with an even margin on the left, ragged margin on the right.

Flush paragraph A paragraph with no indentation.

Flush right Type set with even right margin, ragged left margin.

Folio A line of type on the page that gives information about the chapter, section, topic, page number, etc.

Font A complete assortment of letters, numbers, special characters of a given type size and design. *6.*

Foundry type Type cast in metal for printing by letterpress methods. Foundry type was usually set by hand. *2.*

Frontispiece Picture or photograph facing the title page in a book. *38.*

G

Galley proof A proof of text copy before being placed in a layout.

Gothic A group of type designs characterized by uniform strokes with no variations in thickness. *7.*

Graphic element Line art or halftone (photograph) to be included in a layout.

Graphics See Art.

Gutter The margin between elements on facing pages. *16.*

H

Hairline On a letter formed from strokes of varying thickness, hairline strokes are thin. *2.* A hairline rule is a thin straight line used to form a box or underline.

Halftone The reproduction of continuous tone art, such as a photograph, where the image is converted to dots of various sizes.

Hard proof Proof on a permanent medium, as opposed to material displayed on a computer screen (soft proof).

Hardcopy Paper output from a computer or printer. Also, the material sent to a typesetter for composition into typeset form.

Headline A line of display type in a publication that calls attention to the main body text.

I J K

Italic The style of letters that slant, in distinction from upright, or Roman letters. Used for emphasis.

Justification Creating flush margins on the right and left sides of a column of type. *4.*

Kerning In typesetting, subtracting the space between two letters so that they appear closer together. *4.*

L

Laser fonts Type faces that are designed to be used with the LaserWriter printer. See *Appendix C* .

Layout The arrangement of text and graphic elements on a page.

Leading The distance between lines of type, measured in points.

Legibility In typography, refers to the speed that a word or letter may be recognized. Legibility is a property of the letter's design. *8.*

Letterhead The printed heading on the top of a business letter. 17.

Letterspacing The placing of additional space between letters in a word. *4.*

Line of Golden Proportion A horizontal line approximately three-eighths down from the top of a regular object. In examining an object, the eye is naturally drawn to this position. *16.*

Logo The graphic symbol that represents an organization or company's symbol.

Lower Case Small letters, as distinguished from upper case, or capital letters. *2.*

M N

Masthead Section of a newsletter, newspaper or magazine giving its title, details of publication, subscription rates, etc. Sometimes refers to the main title design of such publications. *24.*

Negative leading The reduction of space between lines of set type. *3.*

Newspaper faces Type faces used in the body type of newspapers and magazines. *8.*

Novelty type A group of type styles whose designs create a mood or impression. *7.*

O P

Old English The group of type styles characterized by the highly ornate hand lettering of monks and scribes prior to the invention of moveable type. *7.*

Orphan In composition, a word or single short line of text ending a paragraph at the top of a column, before the start of the next paragraph. Avoid creating orphans.

Pica Unit of measurement used primarily in typesetting for line lengths, or column widths. There are six picas in an inch, and 12 points to a pica. *4.*

Point A unit of measurement used by typographers to measure vertical height, such as type sizes, or column lengths. There are 72 points in an inch. *3.*

Proof A copy of set type used to check for typographical errors and one last check for errors in composition, spelling, etc.

Proportion In graphic design, refers to the relationship of parts to the whole, or relationship between parts. eg. Certain page dimensions are more pleasing to the eye than others. *16.*

R

Readibility Refers to the ease of reading a page. Factors affecting readibility include type size and spacing. *8.*

Reference section Section of a book layout containing the appendix, glossary of terms, bibliography, chapter notes, indices, etc. *38,40.*

Regular oblong A pleasing proportion—a rectangle that measures two parts wide and three parts long. *16.*

Resolution Refers to the quality of reproduction. An ImageWriter II dot matrix printer has a resolution of approximately 72 dots per inch. The LaserWriter printer has a resolution of 300 dots per inch. *9.*

Rhythm In graphic design, the flow or movement in the design through variations in timing, spacing, repetitions of elements, or contrast. *15.*

Roman type
A group of type designs characterized by letters with variations in thickness and distinct serifs. *7.*

Rough A preliminary sketch of page layout, showing the placement of copy and art.

Running head
A headline or title repeated on each page.

S

Sans-serif
Refers to type styles without serifs. *2.*

Screen font
A representation of a LaserWriter font that appears on the Macintosh computer screen. Screen fonts approximately resemble the LaserWriter typefaces, but even the line lengths that appear on the screen may differ slightly from LaserWriter output. *9.*

Script
A group of type whose flowing design is reminiscent of handwriting styles. Script letters are joined together by thin, upward sweeping strokes. *7.*

Serif
Short cross lines at the end of unconnected lines of a letter. *2.*

Set solid
Refers to zero leading, or no change in the spacing between lines of set type. *11.*

Shoulder
In foundry type, the flat area above or below the face. The shoulder creates white space between lines of type. *2.*

Sidebar
A section of text set off from the main body of text. It may or may not be related to the text in the main body. *28.*

Stem
On a letter formed by strokes of varying thickness, the stem refers to the thick strokes. *2.*

Subheading
A title or heading introducing a sub-topic in the main body text. *30.*

T

Table of Contents
A table in the title section of a book showing the location of chapters and main topics.

Table of Illustrations
A table in the title section of a book showing a list of all illustrations and page numbers.

Text
The body matter of a page or book, as distinguished from the titles or headings. *1.* A group of typefaces that resembles the early hand lettering of German monks. *7.*

Text Block
Text element on a page layout, usually refers to columns of type.

Text section
Section of a book containing the main body text. *38.*

Title Section
The first section in a book layout, containing such elements as the title page, frontispiece, table of contents, etc. *38.*

Type
Copy consisting of words, as opposed to art. *1.*

Type families
Type with similar characteristics. *6.*

Typestyle
In typography, refers to the different styles of a single family of type faces, such as bold, italic, and outline.

Typographer
A printer, or one who designs or arranges printing.

U

Unity
In graphic design, the combination of harmonious elements— commonly associated objects, objects with similar characteristics such as size, shape, color, etc. *16.*

Upper case
Capital letters. *2.*

W - X

White space
The part of the printed page that does not have anything on it. In page design, the white space must be balanced with the printed parts of the page. In typography, white space refers to the space between letters and between lines of type.

White space reduction
The removal of equal amounts of space between letters in a line of type. *4.*

Widow
In composition, a single word on a line by itself, ending a paragraph. Avoid creating widows.

Word spacing
The practice of placing extra space between words to fill out a line, particularly to justify type. *4.*

X-height
The body of a lower-case letter. *2.*

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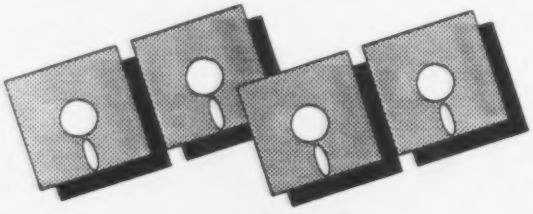

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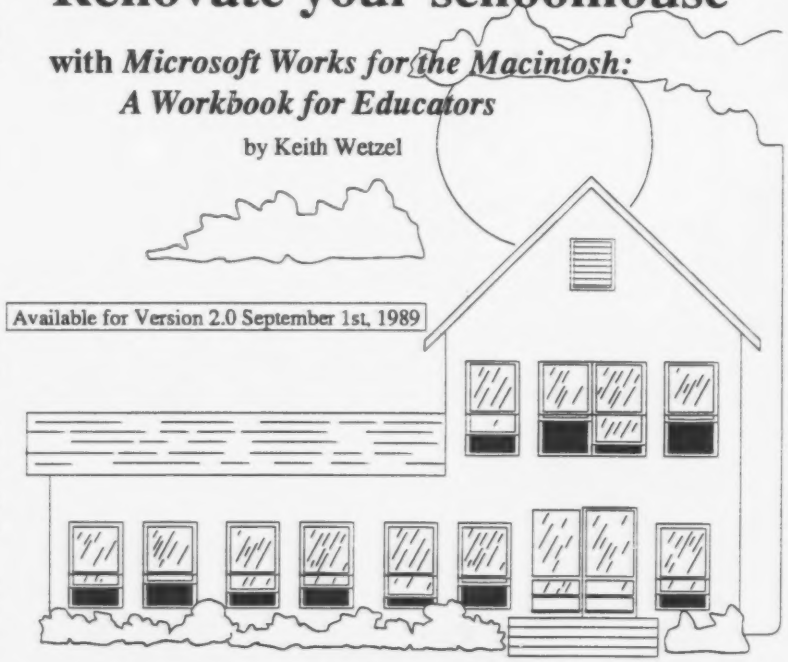

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